

// WHEN DOES NOTHING BECOME EVERYTHING?

VOID

AN EXHIBITION

BETH BERG

How do you represent silence?
How do you make the invisible not only visible,
but tangible? How do you speak about nothing?
When is the moment nothing becomes something;
becomes everything? These described are moments of
becoming, when something takes itself up -
and becomes something else.



Curator's Statement

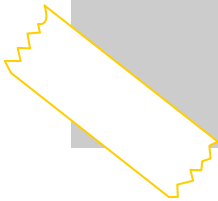
Void Exhibition

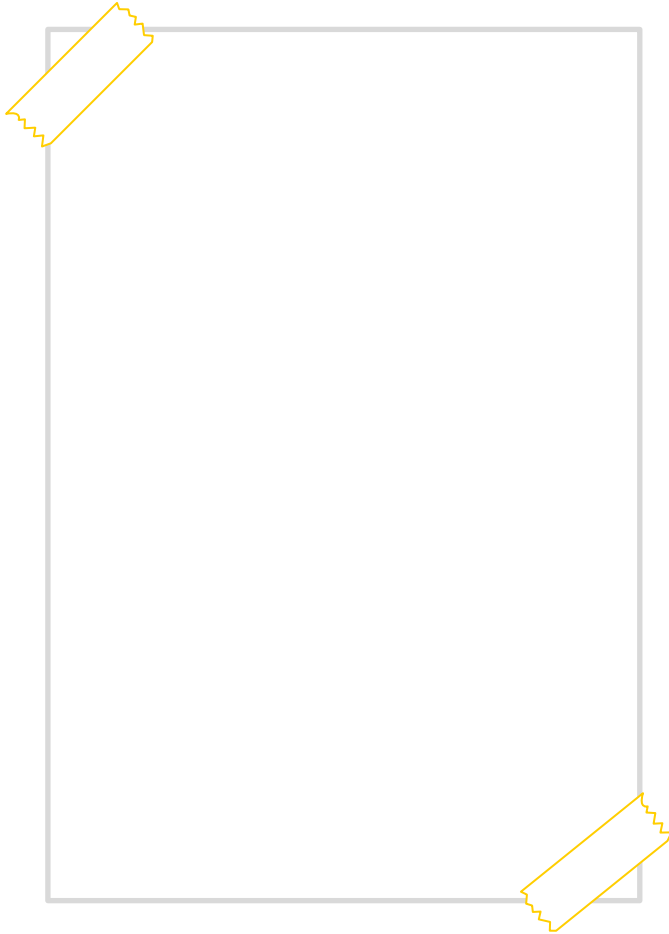


01

// THE CONCEPT

What is nothing when it is *something*?

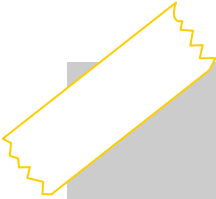




WHAT IS IT ALL ABOUT?

Void is a proposed exhibition that was created for *Modern and Contemporary Art*, where we were to create an exhibition based around a theme and collect modern works that contributed towards our chosen theme.

- Art that subverts the modern popular ideas of what art is usually expected to be: consumable, classically aesthetically “pretty”, and most importantly, easily understandable and approachable.



The exhibition would serve as a place **made for questioning,
for looking and paying attention to the actions made in the creation
of each piece, the focus on meaning, and especially on what *cannot
be found* in the collected works, where artists did not follow
expectation.**

— EXHIBITION PROPOSAL

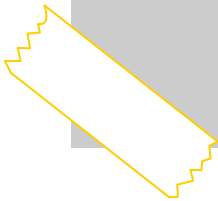




02

// THE RESEARCH

Where to begin with the impossible nothing?



INTERDISCIPLINARY & DIVERSE RESEARCH

01

AVANT-GUARDE

- Ideas of how space is taken into consideration in the realm of contemporary art; as well as within other modern works of this same connotation.

02

HISTORY OF NOTHINGNESS

- I wanted information on the history of paradoxical works in the modern and contemporary art world, as well as the cultural effects that came with them.

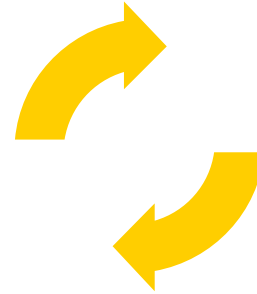
To be able to choose works that would challenge a modern-day audience, it was necessary to understand what made avant-garde art so challenging to define.

LIBRARY DATABASE RESEARCH

“AVANT-GUARDE”

“PEFORMATIVE REALISM”

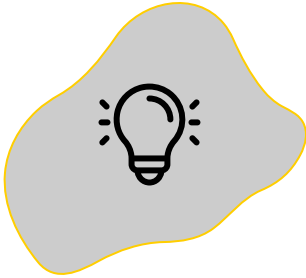
“CONCEPTUAL ART”



No Medium

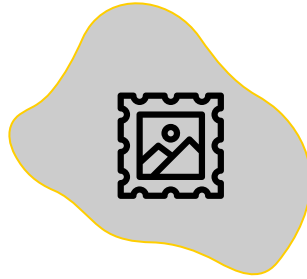
Craig Dworkin

MUSEUM INFORMATION RESEARCH

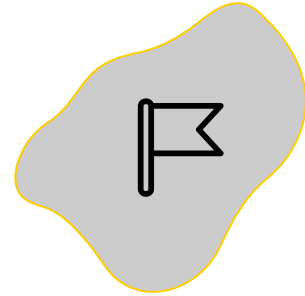


THE MUSEUM OF MODERN
ART

(new york + san francisco)



THE METROPOLITAN
MUSEUM OF ART



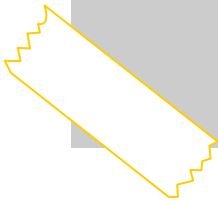
THE TATE



03

// THE CHOSEN WORKS

The final choices and layout for the exhibition



1

4'33", John Cage

composed in 1952, premiered in
Woodstock, N.Y., August 29, 1952

4'33"

for any instrument or combination of instruments

John Cage

I

60 ♩ = <—>
4/4

3

.16

II

9

60 ♩ = <—>
4/4

3

.16

2

*Erased De
Kooning
Drawing,
Robert
Rauschenberg*

traces of drawing media
on paper with label
and gilded frame, 1953



3

***Untitled
(A Curse),***
**Tom
Friedman**

cursed space, plinth, 1992



4

This Progress, **Tino Sehgal**

constructed situation, 2006



5

***Concerto
in Black
and Blue,***
**David
Hammons**

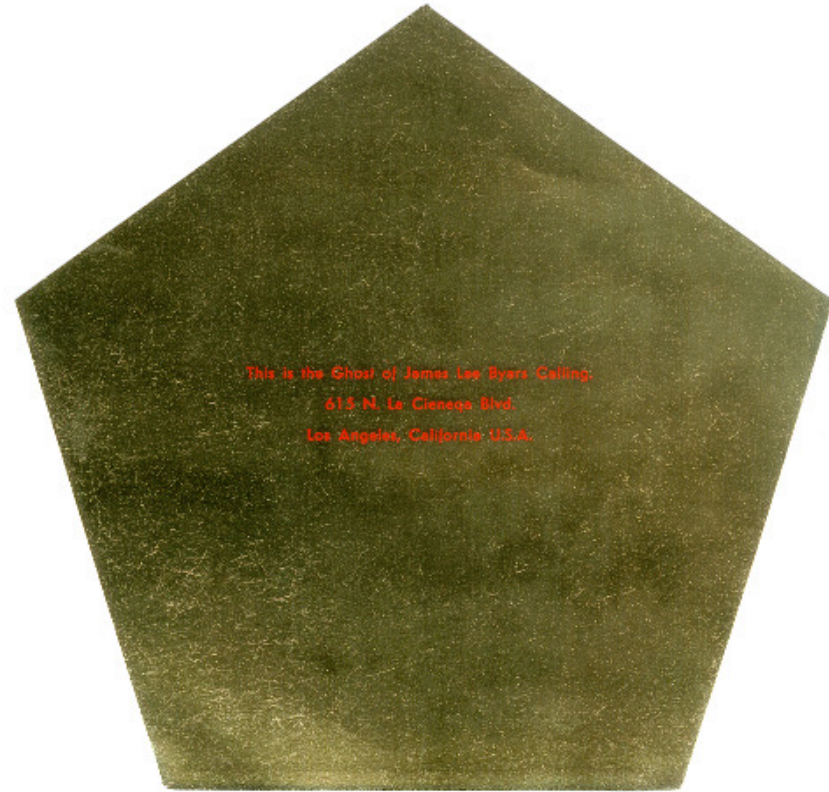
constructed situation, 2002-2003

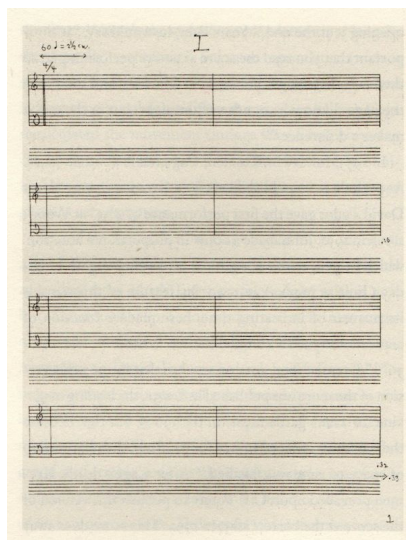


6

***The Ghost of
James Lee Byers,
James Lee Byers***

constructed situation, 1969-1986







04

// THE LAYOUT

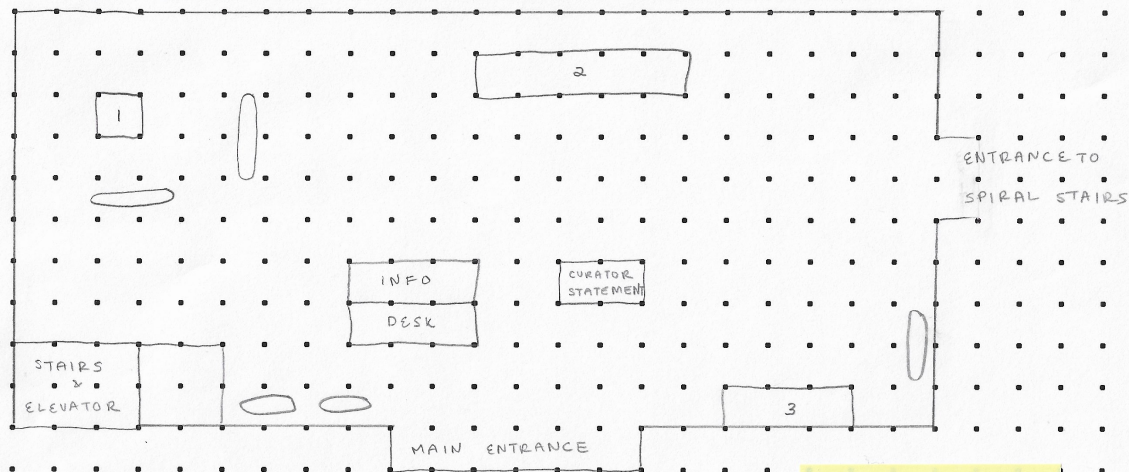
Drawn out plan of the exhibition in a museum space



① TOM FRIEDMAN'S
"(UNTITLED) A
CURSE"

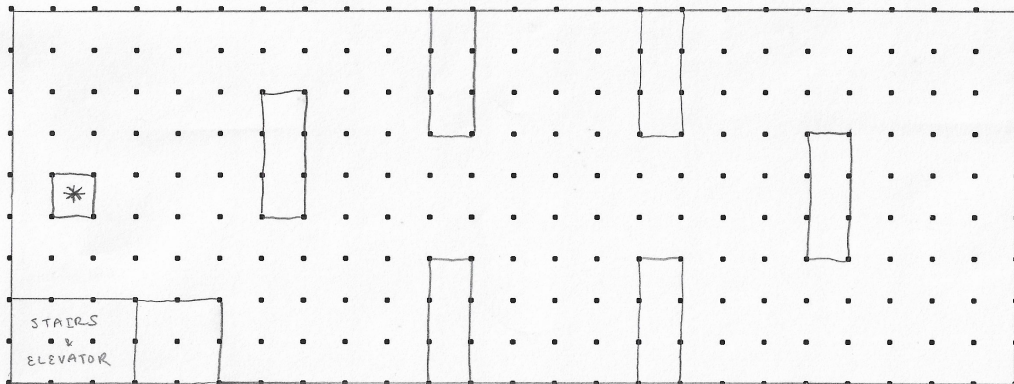
② JOHN CAGE'S
"4'33"

+ a play button
that "doesn't
work"



③ RAUSCHENBERG'S
"erased de Kooning"

2ND FLOOR

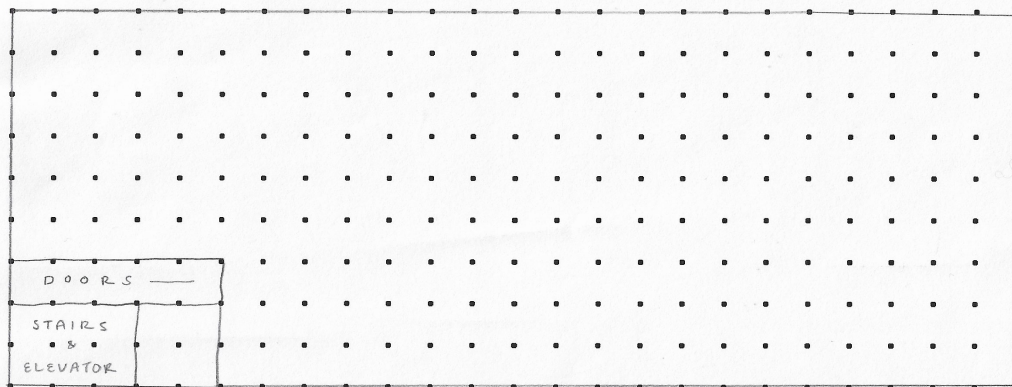


DAVID HAMMONS'

"concerto in
black & blue"

* greeter w/ blue
led lights for
visitors

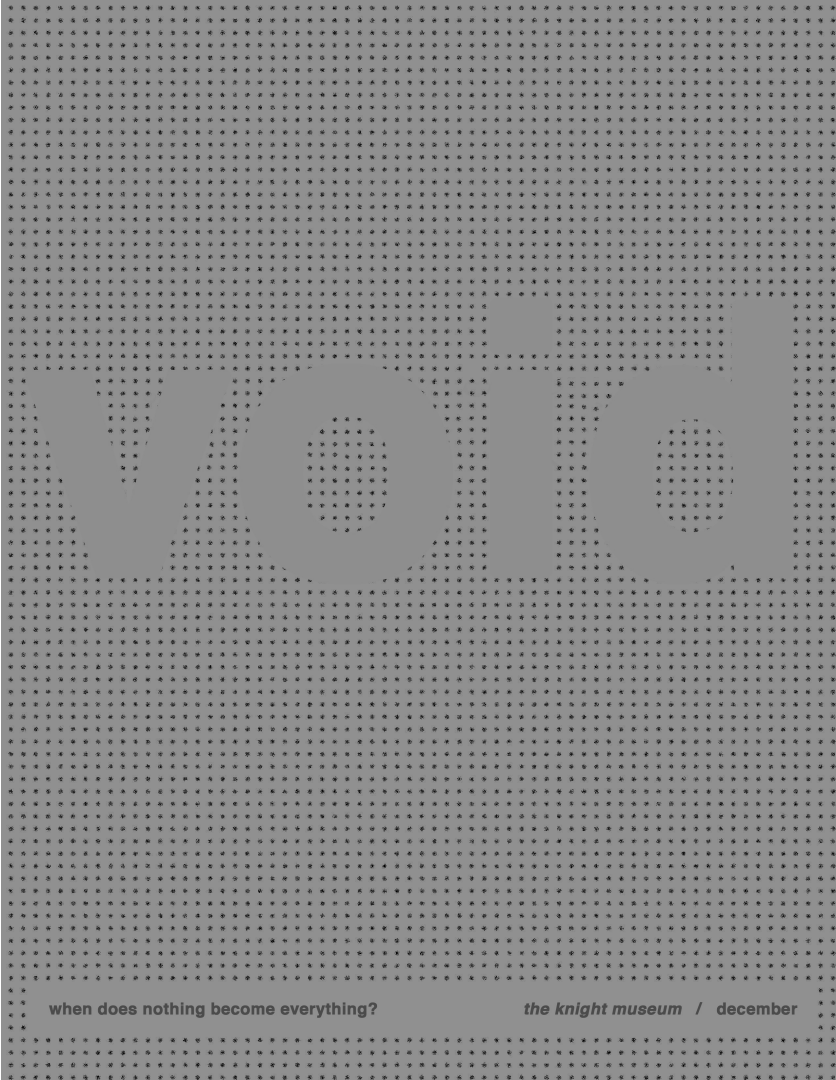
BASEMENT



JAMES LEE BYARS'

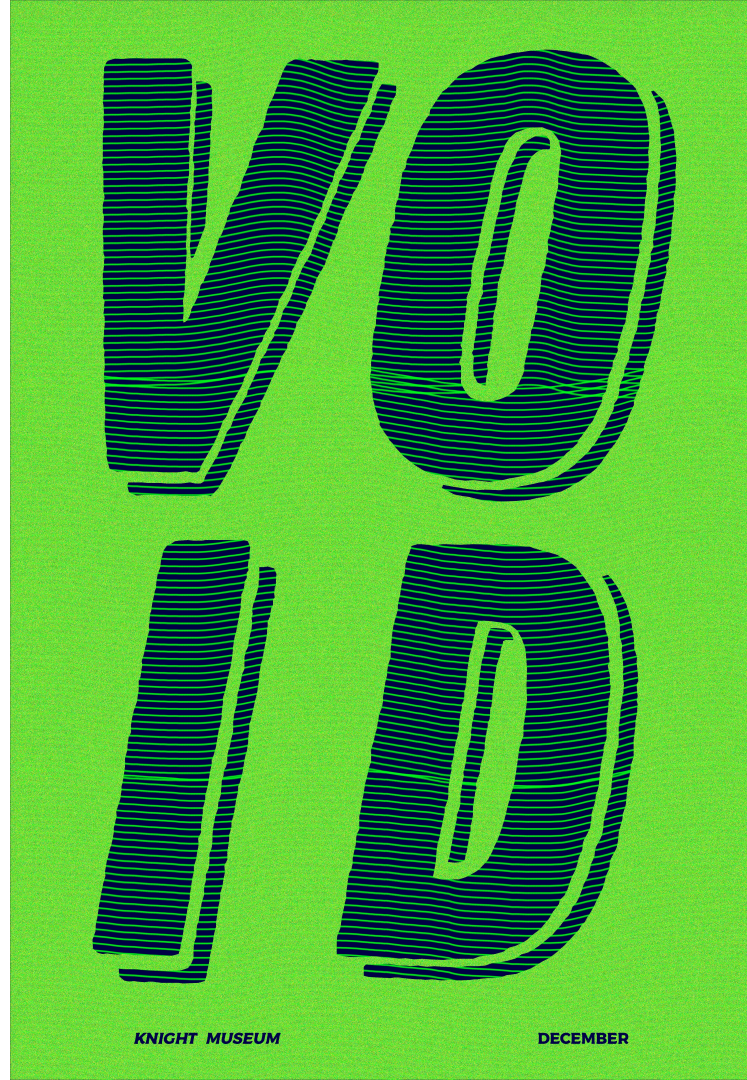
"the ghost of James
Lee Byars"

• since it's pitch-
-black, everything
is removed to
prevent injury



when does nothing become everything?

the knight museum / december

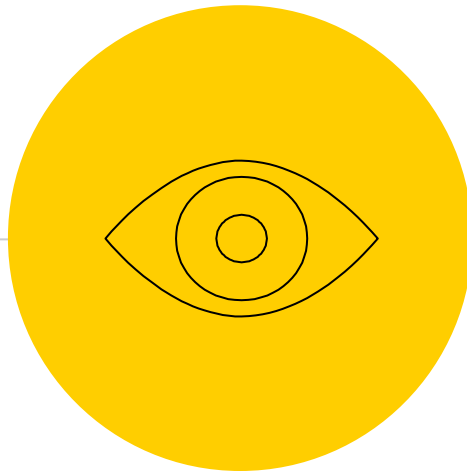


KNIGHT MUSEUM

DECEMBER

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thank you!